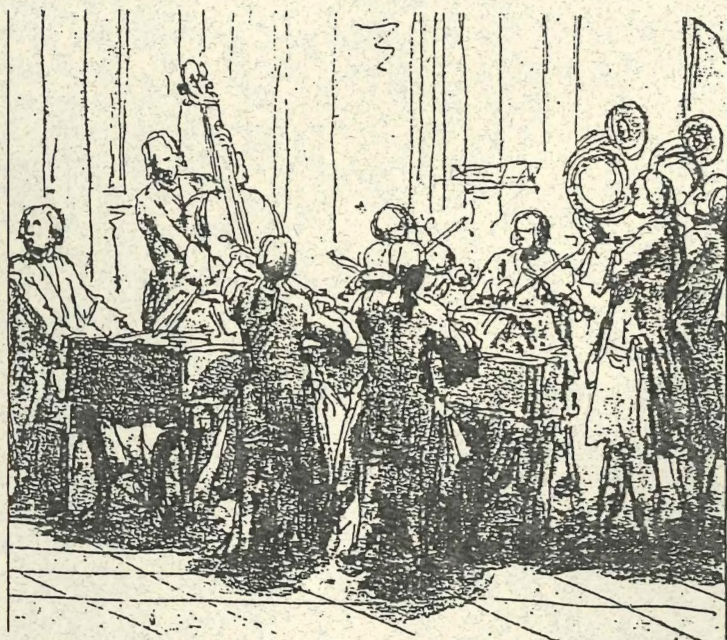


The University of Toronto  
*Baroque Orchestra &  
Historical Performance Ensembles*

*Music of Seventeenth - Century  
France & England*



Thursday, November 25

8 pm

Walter Hall, Edward Johnson Building



## Programme

### **Music from *The Tempest* (1674)**

**Matthew Locke**  
(1622 - 1677)

Introduction  
Galliard  
Gavot  
Saraband  
Lilk  
Curtain tune  
Rustic Air  
Minoit  
Martial Jigge  
Conclusion

### **Six Songs**

**Henry Purcell**  
(1659 - 1695)

Nymphs and Shepherds come away	Elizabeth McDonald, soprano
Dialogue from the <i>Fairy Queen</i>	Dean Kustra, countertenor
	Dini Odynksi, soprano
Oh, the sweet delights	Jane Warren & Julie Harris, soprano
Sweeter than roses	Jane Warren, soprano
Turn, turn then thine eyes	Jane Warren & Julie Harris, soprano
No, no resistance is vain	Dean Kustra, countertenor
	Dini Odynksi, soprano

### ***Chacony***

**Henry Purcell**

## **INTERMISSION**

### ***L'Europe galante* (1697), part I**

**André Campra**  
(1660 - 1744)

Overture	
Minuet	Julie Harris & Jane Warren, soprano
Loure pour les Ris et les plaisirs	Julie Harris, soprano
Cephise's aria "Paisibles Lieux"	Christine Howlett, soprano
Ragadon	
Passpied	

### ***La Musette***

**Louis-Nicolas Clérambault**  
(1676 - 1749)

Prélude  
Récitatif  
Air gai: Prélude  
Récitatif  
Air gai: Rondeau

Nanette Masson, soprano

*Est garant de votre défaile.*

*Vos soins empressés, vos ardeurs*

*N'attendriront point l'inhumaine,*

*L'insensible jouit sans peine*

*D'un bien qu'elle ôte à tous les coeurs.*

*Mais, que dis-je? pourquoi redouter de la voir?*

*La liberté vaut-elle un si doux esclavage?*

*Venez, venez Bergers, mêler vos vœux à mon homage,*

*Et sachez comme moi la servir sans espoir.*

### *Récitatif*

But what am I saying? Why do I dread seeing her?  
Is one's liberty worth such sweet enslavement?

Come, shepherds, and join your vows to my homage,  
And learn, as I do, to serve her hopelessly!

### *Air gai: Rondeau*

*Chantez, raisonnez, ma musette!*

*Élévez vos sons dans les airs.*

*Célébrez mon ardeur parfaite,*

*Et la beauté de celle que je sers.*

*Que les soins où l'amour m'expose,*

*Soit le sujet de vos concert.*

*Réveillez l'écho qui repose*

*Dans les antres de ces déserts.*

Sing out, resound, my musette!

Raise your voice to the heavens.

Celebrate my perfect ardor,

And the beauty of the one I serve.

Let the cares that love stirs in me

Be the subject of your serenade;

Waken the echo that lies

In the depths of this wilderness.



# Louis-Nicolas Clérambault, *La Musette*

## *Prélude*

*Cruelle et rigoureuse absence!*

*Ah! que vous me coûte de trouble et des soupirs!  
Vous m'enlevez l'objet de mes tendres désirs,  
Et vous ne me laissez qu'une vaine espérance,  
Quoi fait encore mes plus charmants plaisirs!*

*Cruel and unrelenting absence!*

*Ah! how you cost me trouble and sighs!  
You deprive me of the object of my tender desires,  
And leave me with nought but vain hopes,  
Which yet provides my sweetest pleasures.*

## *Récitatif*

*C'est ainsi que Mirtil, amant tendre et fidèle,  
Absent d'Amarillis, exprimait ses regrets;  
Ce fût, dit-il, dans ces vastes forêts  
Pour la première fois que je vis cette belle;  
L'éclat de ses traits aurait charmé les Dieux,  
J'en ressentis bientôt la fatale puissance,  
Et dans ce doux transport éperdu sans défiance,  
Ma liberté paya le plaisir de mes yeux.*

*Thus did Mirtil, a lover true and tender,  
Absent from his Amaryllis, express regrets.  
It was, said he, in these vast forests  
That I first beheld her beauty;  
Her bright allure could have charmed the gods;  
Quickly I felt its fatal attraction  
And, in that sweet ecstasy, hopelessly lost,  
Paid with my freedom for the pleasure of my eyes.*

*Air gai: Prélude*

***L'Europe galante, part II***

Dom Pedro Sommeil

First air for the Spanish El Esperar

Second air for the Spanish

Laide "Mes Yeux"

Passacaille

**André Campra**

Michael Colvin, tenor

Stacey Fraser, soprano

Stacey Fraser, soprano

Nanette Masson, soprano



The seventeenth century was a particularly fertile period in music history. It was the century that produced the first opera and the earliest public concerts. It was also the century in which music for orchestra was heard for the first time. Smaller in scale than the orchestras that developed and grew throughout the eighteenth and nineteenth centuries, the seventeenth-century orchestra is essentially a chamber ensemble: the strings form the nucleus, supported by variously configured continuo groups and coloured through the addition of winds and percussion.

Typical of a great deal of orchestral music written in the seventeenth century, the music heard in this evening's programme was originally conceived for staged productions. As with most English music composed towards the end of the seventeenth century, Matthew Locke's incidental music to Shadwell's version of *The Tempest* and Henry Purcell's *Chacony* display an eclectic mixture of French, Italian and English idioms. The music by André Campra is taken from one of his most successful works, *L'Europe galante* of 1697. Campra, a younger contemporary of Lully and older contemporary of Rameau, ranks as France's best dramatic composer in the years following Lully's death and leading to the *tragédies lyriques* of Rameau. The programme is rounded out with an assortment of songs by Purcell and a characteristically French cantata by the *maître de chapelle* at Saint Cyr, Louis-Nicolas Clérambault.

— Gregory S. Johnston

**Kevin Mallon**, a native of Ireland, recently took up residence in Canada and the position of principal second violin in *Tafelmusik*. He has performed and recorded extensively as soloist and ensemble player — previously as concertmaster of the well-known French ensemble *Les Arts Florissants* and most recently on the *Tafelmusik* recordings of the Haydn symphonies. Mr Mallon became an adjunct member of the Faculty of Music and Director of the University of Toronto Baroque Orchestra in 1993.

**UNIVERSITY OF TORONTO BAROQUE ORCHESTRA**  
**Kevin Mallon, Director**

**Violin I**

Kevin Mallon\*  
Stephanie Numan  
Christopher Reibling  
Colin Wrubleski

**Violin II**

Stuart Rogers  
Grace Law  
Deanna Vardy

**Viola**

Beverlee Rapp  
Katherine Hill

**Flute**

Jenny Mallon  
Nicolai Tarasov  
Anna Marshall  
Carolyn Zeyl

**Oboe**

Andrea Budgey

**Basso Continuo**

Sergei Istomin, \* *cello*  
Cheryl Ockrant, *cello*  
Gary Goertz, *viola da gamba*  
Wayne Schmidt, *bass*  
Katherine Matthews, *harpsichord*

**Percussion**

Andrew Morris

\*Adjunct Faculty



### Acknowledgments

The Faculty of Music gratefully acknowledges the following, whose generous gifts and loans have made the Historical Performance Programme possible:

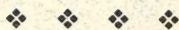
Lembit Aveson  
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John Kudelka  
Jaak Liivoja-Lorius  
Elizabeth Plaut  
Michael Remenyi  
Harry Smaller  
Elizabeth Smaller  
Amy Stewart  
Lonnie Webster  
Susan and Lawrence Zeifman

**The University of Toronto Baroque Orchestra**, playing on period instruments, specializes in the performance of orchestral music of the seventeenth and eighteenth centuries. The orchestra is made up of students at the University of Toronto and members from the community directed by Kevin Mallon and co-ordinated by Gregory Johnston.

**The Faculty of Music Historical Performance Ensembles** consists of a number of vocal and instrumental groups who are involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Gregory Johnston, assisted by Mary Enid Haines and Brian Power.

Thanks are due to Steven Marvin for volunteering his time and talent in the preparation of this evening's concert.





Join us for a  
**THURSDAY NOON CONCERT**  
with the  
*Historical Performance Ensembles*

Gregory Johnston, director  
Walter Hall

12:10 pm  
Admission Free

